THE LIBRARY OF
THE WOMAN'S COLLEGE OF
THE UNIVERSITY OF NORTH CAROLINA
GREENSBORO, N. C.

# THE LABAN ART OF MOVEMENT GUILD MAGAZINE

TWENTY-THIRD NUMBER
NOVEMBER, 1959.

*Price to Non-Members 3s. 6d.*

# CONTENTS


| | | Page |
|---|---|---|
| Officers of the Guild | | 2 |
| Reports of Courses and Conferences | | |
| Modern Dance Holiday Course, Summer, 1959 | Diane Gaumer | 3 |
| First International Conference of Kinetography Laban | | 8 |
| Personal Impressions of a Congress in Copenhagen | Audrey Wethered | 11 |
| Refresher Course for Professional Members of the L.A.M.G. | | 16 |
| Articles | | |
| The Rhythm of Effort and Recovery Part I | Rudolf Laban | 18 |
| Your Move—My Move | F. C. Laurence | 24 |
| An Experiment in Dance Drama | R. E. P. Wright | 27 |
| The Fear of Change in Industry | Frank Culver | 33 |
| Stage Movement | Esther E. Pease | 39 |
| Book Review *Modern Dance in Education* | | 44 |
| Books | | 46 |
| Guild Membership Names of New Members | | 47 |
| Forthcoming Events | | 48 |


© Copyright 1959 by the Laban Art of Movement Guild.

# OFFICERS OF THE GUILD

*President:*
LISA ULLMANN

*Vice-President:*
F. C. LAWRENCE

*Chairman:*
SYLVIA BODMER

## COUNCIL MEMBERS

*Professional Members:*

Marjorie Bergin
Frank Culver
Elsie Palmer
Joan Russell
Gladys Stevens

*Non-Professional Members:*

Alan Cregeen (Co-opted)
Walter Bodmer
Chloë Gardner
Joy Howard

*Hon. Secretaries:*
DOROTHY HORNBY and JOAN HEATH
3, Rutland Gardens,
West Ealing,
London, W.13.
Telephone: ALPerton 2585

*Hon. Treasurer:*
C. D. ELLIS
19, East Sheen Avenue,
London, S.W.14.

*Hon. Editor:*
MARJORIE BERGIN
111, Windmill Road,
Brentford, Middlesex.

*Membership Committee:*
S. Bodmer
M. North
E. Palmer
L. Primrose
J. Russell

*Publications Committee:*
M. Bergin
W. Bodmer
D. Hubbard
J. Leedham-Green

# MODERN DANCE HOLIDAY COURSE, SUMMER, 1959

The Modern Dance Holiday Course was held again this summer at the Chelsea College of Physical Education in Eastbourne from July 28th to August 8th, 1959. Among the one hundred participants were visitors from Germany, France, Italy, Switzerland, Israel, Norway, South Africa, Canada, and America. The majority of the people who attended were teachers, most of them teaching dance, drama, English, or physical education activities. However, other active members of the course included H.M.I.s, Physical Education Organizers, musicians, and students. Albrecht Knust, the Director of the Kinetographic Institute in Essen, was the guest lecturer. This annual course has existed primarily for the purpose of providing opportunity for people of diverse experience to meet to enrich their comprehension of the principles and harmonies of movement. This year, under the leadership of Lisa Ullmann, Diana Jordan, and Sylvia Bodmer, the Modern Dance Holiday Course served not only its original purpose, but became the means through which many people could share in commemorating the spirit and ideals of Rudolf Laban. This commemoration was most aptly realized in a production of "The Earth," an early original conception of Laban's in which he expressed his vision of the Supreme Harmony latent in man.

The lectures of the course were arranged in two parts: those classes given to the creation and rehearsal of "The Earth," and those classes providing the general movement content of the course. Of the latter, there were movement sessions in Notation, Group Work, Harmony of Movement, Basic Educational Themes, and Technique. Every participant selected two from the first four sessions and joined in a daily class in beginners', intermediate, or advanced technique according to his particular abilities.

Mr. Knust provided some lively classes in notation. He believes the best way to learn notation is to read a dance score; so his group spent some enjoyable and rewarding sessions reading and

performing a Yugoslavian Kolo. The use of group leaders became the focus for the group-work sessions led by Diana Jordan. The participants not only explored the resultant situations arising from the relationships of one group and its leader to another group, but they made use of group sounds, action words, visual focus and touch as further means towards developing group sensitivity and imagination. The harmony of movement classes were taught by Lisa Ullmann. She stressed that harmony of movement is an awareness of relationship; for example, how the body balances in space, whether in a stable or mobile manner, whether in a plastic (three-dimensional) or linear position, or whether with exaggerated or easy tension. The pattern of the classes developed from a general challenge to create movement chords that "resolved" or were left "open" and concluded with movement studies which demonstrated the characteristics of both discordant and harmonious movements. Joan Russell, who took the classes on basic educational themes, chose particular themes on which to develop her sessions, among them partner-relationship, instrumental use of the limbs, and movement shapes. These classes provided insight into the possibilities contained within these movement themes as well as presenting three practical methods of approach: material given by the teacher, material drawn from the pupil, and a combination in which both teacher and pupil contribute to the class. The mobile and difficult task of accompanying the dance sessions both in a spontaneous improvisatory manner and in the playing of composed pieces was well executed by Adda Heynssen and Phyllis Holder.

As a part of the course particularly devoted to the commemoration of Rudolf Laban was a showing of films taken during the last years of his life. These films presented some personal glimpses of Laban, showing him working at his home in Addlestone, explaining one of his models illustrating spatial harmony to his son, and creating a dance through the play of his hands. However fragmentary, these films showed a man "doing", simply "doing and being". Another part of the commemoration was an exhibition in which were displayed his books, drawings, and models; examples of notation scores; and many photographs of dance demonstrating the practice of art of movement in art and education. Perhaps the most outstanding part of the exhibit, which was open a few hours every day, were Laban's drawings. These simple drawings demonstrate again the versatility of gifts that this man possessed. Whether

a pencil sketch of groups of people, a crayon study of mountain and sea, or a black and white three-dimensional shape, these drawings have a power that evokes images in the mind of the onlooker. Particularly do his crayon sketches of nature express his vision of the eternal rhythms of the universe.

On the last day, all members of the course plus thirty invited guests met to share in a day devoted to the commemoration of Laban's work which culminated in their dancing together in the Choral Dance Drama, "The Earth". Some of his former pupils came to contribute their experiences in the form of lectures, demonstrations, and a dance recital. The breadth of the concept art of movement can be noted in the diversity of these contributions. Ruth Foster, H.M.I., in her talk, "The Contribution of Rudolf Laban to Education", chose to emphasize his philosophy concerning the individual. This philosophy recognizes not only the potentialities in all human beings for growth, but it intuitively realizes that such growth means the increasing unity of man both in himself and with others. "An Experiment In Industry" was an informal talk by Marion North telling of her experiences in using movement in a recreational way as a means of fostering unified community living among people of the same industry. She showed a film of a dance ritual for family groups that was created and danced by these people, and also murals which they had painted as further visual expression of this ritual. This experiment was a practical application of an ideal of Rudolf Laban's: that the art of movement can be the means towards a way of living for communities of people. Valerie Preston with the aid of six students gave a "Practical Demonstration of Aspects of Space Harmony in Composition". She demonstrated how the laws of movement harmony can be consciously applied in creating dance studies or dances. She chose for demonstration a particular spatial form of movement, a transversal three-ring with an accompanying effort rhythm of space-flow, weight-flow, time-flow. A problem of industry is the selection and placement of "the right man for the right job". Warren Lamb in his talk, "Movement and Aptitude", discussed the merits of movement assessment as a further means of creating working relationships that are "productive" for industry and "satisfying" for the man. The last contribution was a programme of solo dances presented by Geraldine Stephenson with John Dalby as accompanist and composer. She performed five dances of various moods, among them a new dance, "Le

Miroir du Couturier". Here, the art of movement becomes theatre-dance, poetic expression of the spirit of man.

Whether art of movement is considered as a philosophy of life, or whether its laws and harmonies are applied to education, art, and industry is of great significance; yet to Rudolf Laban a multitude of joyous dancing people ever remained uppermost in his mind. The decision to create the Choral Dance Drama, "The Earth", was most appropriate, for this drama of life is not only a vehicle for "a multitude of joyous dancing people" but is the expression of Laban's ultimate vision: the harmony inherent in all life, animal, plant, crystal, and man, man carrying the potentialities of the supreme manifestation of this harmony. The responsibility for creating "The Earth" was shared by Sylvia Bodmer, Diana Jordan, and Lisa Ullmann; Adda Heynssen composed some very moving music, both piano and voice. In addition, selections from the poetry of Kathleen Raines and Rabindranath Tagore as well as musical excerpts from the works of Stravinsky, Britten, Khachaturian, Kodaly and Musique Concrete were co-ordinated to make the entire hour-and-a-half production. The choreography was done in group-movement form.

The composition of "The Earth" is divided into three sections. The first part is symbolic of the beginning of life; and out of this Awakening of Mother Earth emerge the Beasts. They possess a vital power of action, but with no form to mould this power they soon destroy one another. A dancing chorus, the Spirits of Life, lament this destruction and Mother Earth again creates a new life, the Plants. The plants possess the power of love which finds its expression in continual growth and rebirth; alone, this power of love makes possible only a repetitive cycle of births and deaths. Part two of "The Earth" heralds, in the guise of mummers, the entrance of man with all his follies, desires, and glory. This part of the dance expresses symbolically, first, in a form of sea adventure, the growing consciousness of man; then in a humorous way, in a dance of pirates, his personal weaknesses; and finally his eternal battle with the dual powers of materialism and spiritualism. This conflict concludes with man's eyes on the moon, symbol of his highest aspirations. The third section begins with a chorus announcing the spiritual joy of man. The Spirits of Life return, this time not to lament but to rejoice and to introduce the dance of the crystal. The Crystal possesses the power of reflective thought, and this power unites within its form the force of the

beasts, and the longing of the plants to create a dance of joy. Finally all people come together to express their exaltation in the dance of man. Through the means of rhythmic movement man's inner powers of action, feeling, and thought unite and become a Supreme Vision of Harmony.

This Modern Dance Holiday Course will be remembered as an outstanding experience, for through such Choral Dances as "The Earth" another bridge is created which spans the gap between man's mundane preoccupations and his highest aspirations.

# FIRST INTERNATIONAL CONFERENCE OF KINETOGRAPHY LABAN

In August, 1959, there took place an event which may be regarded as one of the most significant in the annals of dance and movement notation, and of dance and movement in general. At the invitation of the Trustees of the Laban Art of Movement Centre, leading exponents from many countries met together at the first World Conference of Kinetography Laban. It was fitting that the Conference should take place at the Art of Movement Centre in Addlestone, Surrey, where Laban spent his last years, and he surely would have smiled with content on witnessing this gathering together to discuss the use and development of one of the products of his great mind. Experts came from Hungary, Yugoslavia, East and West Germany, Iceland, the United States and Great Britain, with observers from France and Italy.

Several of those invited were unfortunately unable to attend, amongst them representatives from Poland and Czechoslavakia.

While there existed, prior to the Conference, a general knowledge amongst members about notation activities in the various countries, the personal reports given at the Conference brought it forcefully home that, after a period of pioneering, Kinetography has gained much prestige as an important cultural factor both in academic and professional circles.

After more than 30 years of its first publication it still comes as a surprise that by means of Laban's Kinetography it is really possible to record movement—any type of bodily movement—in a concise and absolutely accurate manner. This fact has opened up tremendous possibilities for the dance comparable to the development of music since its notation came into general use. This also provides a vital instrument in research, in ethnology, work-study, sport and physiotherapy, as was proved by accounts given by members at the Conference.

It was interesting to hear that in Eastern Europe, e.g., in Hungary, Yugoslavia, Germany, Czechoslovakia and Poland, Kinetography was widely used in folklore research. Kinetograms—i.e.,

the written movement records—are made on the spot and are often studied in conjunction with film strips. Already an appreciable literature of authentic folk-dance motifs has been collected in this manner. Kinetography is also a compulsory subject in several of the State Ballet Schools.

Amongst the most noted figures attending the Conference was Albrecht Knust, the Director of the Kinetographic Institute at the Folkwangschule, Germany. He is the author of eight encyclopaedic volumes in which he has given an extensive analysis of bodily movements and explanations of ways and writing; a notator of many ballets and national dances, and a teacher who has trained many students in Kinetography.

Another important exponent of Kinetography is Sigurd Leeder, the well-known dancer and choreographer, who was represented by June Kemp. Leeder has introduced movement notation in his school as an essential subject of a dancer's training.

Irmgard Bartenieff represented the New York Dance Notation Bureau, an organisation engaged in notating ballets, musicals, modern dance composition, including works of Balanchine, Martha Graham, Doris Humphrey, Hanya Holm and Jose Limon. The Central Lending Library in New York holds micro-film copies of their main Kinetographic scores, and the Rockefeller Foundation has already given two substantial grants to the Bureau to further the work of dance notation.

The Chairman, who had also initiated and organised the Conference, was Lisa Ullmann, the Director of the Laban Art of Movement Centre. She considers Kinetography an integral part of movement education, and literacy amongst those concerned with it as a medium of human expression an indispensable duty.

The principal points of the programme were problems of movement analysis and of how to unite certain divergencies in the rules of writing which had arisen through lack of communication between the main centres in Europe and America during the war and post-war years.

Members of the Conference took eager advantage of the opportunity to exchange ideas with colleagues and to discuss plans for future co-operation. There was unanimous desire for continuous international exchange, and as a result the foundation for the "International Council of Kinetography Laban" was laid, which will work in association with the Laban Art of Movement Centre. This Council will embrace the foremost representatives in this

field, and its main tasks will be: to complete unification of Kinetographic dialects; to further exchange of experiences through annual conferences; to advise on questions of standards as well as of copyright; to promote the spreading of Kinetography and of the building up of a literature.

The next Conference will take place in the Summer, 1960, and members volunteered to do various jobs in preparation for it, e.g., to compile a bibliography of existing kinetographic records; to collect information necessary for working out professional standards; to distribute to members Kinetographic material for research which is essential to their work on the further development of the system.

# PERSONAL IMPRESSIONS OF A CONGRESS IN COPENHAGEN

The first International Congress on Release of Tension and Re-education of Functional Movement, followed by a week of practical work, was held in Copenhagen from July 30th to August 9th, 1959.

The aim of the Congress was to give the opportunity of investigating in theory and practice the many fields of application of tension release and functional movement.

The essence of the programme was the study of the laws of relaxation and tension, posture and functional movement, and the relationship between these and general education and specialized education in the arts, psychology, mental health, therapy and physiology of work.

I arrived in Copenhagen only in time for the last day of lectures, having travelled overnight, so I heard only the following speakers: Dr. Moshe Feldenkries, Tel Aviv, Israel, on "Body and Mind,"; Dr. med. V. Glaser, Freudenstadt, Germany, on "The Chinese Meridian system as the basis of a modern theory of movement," (with film); Klinikchef Bodil Farup, Director of the Child Guidance Clinic, University, Copenhagen, on "Psychological test of children before and after treatment with Eutonie,"; A. Pontvik, Täby, Sweden, on "Release of Tension in Music-therapy,"; and Prof. Dr. ing. Fritz Winkel, University of Berlin, on "Research on the influence of posture on singers, conductors and instrumentalists."

In the evening there was a dance recital by Professor Rosalia Chladek in the Mercury Theatre, which was most stimulating, interesting and enjoyable, followed by a reception at the theatre.

I want, however, to concentrate on the week's practical work as that was my main reason for going to the Congress. This practical work was divided into five groups taken by: Gerda Alexander, Copenhagen, Organiser of the Congress; Dr. M. Feldenkreis, Tel Aviv; Jean Gibson, Re-education Centre, London; Aloys Weywar,

Zürich, Professor Rosalia Chladek, Staatliche Akademie of Music and the Performing Arts, Vienna.

Gerda Alexander bases her work on what she calls "Body Image" (one's own picture of one's body) and Eutonie (balance of tension). To produce release of tension, exercises were given to stretch the muscles by specified static positions and slight movement, e.g., sitting cross-legged and bending forwards from the hips. Blocks rounded on one side and straight on the other were used for balancing, rods were also used for this and under the back when lying to produce relaxation. (We were told that it was possible for anyone at any age to achieve the 'lotus position').

'Kontakt' was another approach. In this the work was based on the 'stream' in the body which many people feel spontaneously when they clasp their hands. We had to concentrate on this 'stream', thinking of it flowing between joined hands or feet, or through one part of the body in contact with the floor. There were some who found the joined hands so stimulating that they had to let go, and others who felt their energy was being drained into the floor.

More than once we were warned only to practise this method alone, as it was considered very dangerous and could lead to much disturbance of the circulatory, digestive, nervous and emotional systems. We were told of one woman who at her first class suddenly cried out: "I hate you!" Gerda Alexander's comment was: "That had nothing to do with me personally. I didn't know her."

At the last class we were shown how to use 'Kontakt' for movement. We lay on the floor and thought of the 'stream' flowing through one leg to the foot till the leg rose of its own accord. I found this meant that I was using much mental energy and concentration and wondered if the same result could not be arrived at by Mr. Laban's simple principle of one part leading: in fact "Let the foot lead." While I was trying this out for myself Gerda Alexander came by and watched and nodded and smiled, which I took to mean she approved!

We saw a demonstration of work with disturbed children, where everything was exactly directed. The children certainly behaved quietly and obediently and they did some quite nice things with different sized balls, but they were told what to do and were never given the opportunity to create or discover for themselves. Some of us wondered whether such concentration on directed work

might not cause another form of repression. Some of them were able to sit in the 'lotus position'.

Those of us who discussed together afterwards felt that the claims that this method was of great benefit to polio and paralytic patients and so on had to be given serious consideration, yet we all felt that unless there was a great deal of experience of unconscious forces and processes an emotional disturbance might be set up that could prove harmful.

I went to three of Dr. Feldenkreis's classes. He aims at the co-ordination of the mental and the physical. Among other things he is a Judo expert, and is said to have got Ben Gurion to stand on his head!

Dr. Feldenkreis spoke in English and French, used a microphone, demonstrated while giving instructions (which some of us found rather unintelligible). We were told what to expect beforehand at the same time being asked to observe for ourselves. He talked at length, was large in girth and expansive in every way.

He started with breathing and went on to extension and contraction of chest and abdomen alternately. We then had to take up various positions, some quite contorted, and repeat this movement. There were other exercises such as rolling the head between the hands and others for the eyes and I heard he even got people standing on their heads. The observations of some of us were not always what we were led to expect.

He made some interesting points, one being that he found it better not to ask a pupil to do something that was difficult for him. He said he got better results if something were achieved with ease as that gave confidence to try further.

I did not attempt to follow any of Jean Gibson's work, as I knew I could contact her in London, and had already been in touch with Charles Neil, and to avoid confusion of all the methods one had to choose a limited number.

Aloys Weywar expounded the Method of Dr. med. Count Max Thunhohenstein, and the little I saw of his work seemed to me to be of great value. He based his technique on the movement of the child, using the crawl, the gallop and so on. He worked with the body as a whole and not on isolated parts. Unfortunately I missed his film, which I was told showed patients after amputations, and the amazing use of their bodies they acquired before they came to use crutches, where normally people move with great difficulty.

The work we did with Professor Chladek impressed me enormously. She took as her theme the natural laws of movement as a basis for the education of the dancer. A great deal of the work was done lying on the floor, though finally we stood, walked, ran and fell. The two points that stood out in her training as distinct from most of the other methods were:

(*a*) that tension and relaxation were consciously achieved through movement, so that every degree of tension and dynamics could be used or let go as necessary;

(*b*) that when the activity was imitated by one particular part of the body, i.e., feet, legs, arms, head or pelvis, etc., e.g., in bending or stretching, the whole body reacted, sometimes with immediate sometimes with cumulative response which was observed and felt.

The attention in this way on the whole body prevented any fragmentation either mentally or physically. Professor Chladek claimed that her method, though designed for dancers, was also an excellent basis for therapeutic or educational work, with which many of us were in complete agreement. This, I am sure, came from her understanding and use of the natural laws of movement.

The familiar terms 'sudden, sustained, close and open' came at one with a different impact as 'plotzlich, langsam, schliessen, and offnen', but I have a shrewd suspicion that this was not only the difference in language but her superb teaching. In contrast to others she used an economy of phraseology, exactly chosen to convey what she wanted, her voice could be heard with ease at the end of the hall and her very intonation carried meaning so that on occasions even those who were usually dependent on the translation understood. At one point she was even led to exclaim: "But they all understand German."

I thought at first that I was probably so impressed because there was this resemblance to the Art of Movement but I found others with no such experience were equally impressed.

As far as possible she demonstrated only when we had worked for ourselves, though at times she used movement as an international language. This question of language was really difficult, as the translations did not always convey the exact intention of the teacher, and even with knowledge of a language different accents caused confusion.

Amongst the three hundred members of the Congress were people from fifteen different countries and many walks of life,

predominantly teachers and therapists. There were teachers of general subjects, dance ballet, gymnastics, health and remedial exercises, music and eurythmics, and of the Mensendieck and Matthias Alexander methods; speech-, physio- and psychotherapists, doctors, an oculist, a dentist, a midwife, a bookseller's clerk, a children's librarian and musicians.

We met in a school which had been built during the war by the Germans, otherwise we were scattered all over the town. Though this made meeting a problem perhaps the most valuable part of the Congress was the opportunity of talking with individuals or gathering in small groups over a meal or walking about the town, and intensely interesting discussions arose spontaneously.

AUDREY WETHERED

# REFRESHER COURSE FOR PROFESSIONAL MEMBERS OF THE L.A.M.G. OCTOBER 9-11, 1959

The Laban Guild course for professional members was held this year in the Conference Centre at Swanwick, and over fifty members attended. The theme of the course, which was directed by Sylvia Bodmer and Lisa Ullmann, was "Dance as a Discipline."

In the first session with Sylvia, we worked on the "B" scale in a dance form. Much energy and labour went into our endeavours to perform this scale continuously, until we were able to attain the bodily experience and discipline inherent in the space directions and the steep, flat and flowing qualities of the movements. From our experience we realised how valuable and enriching such movements are as a dance training and how they can help us and some of our pupils to overcome personal limitations and gain a more harmonious vocabulary of movement in dance.

Lisa clarified further, meaning and expression in dance. Through the bodily disciplines of accent, acceleration and shape, which are necessary in the performing of the movements of the "B" scale, she illustrated how, when, through constant practice, these movements become a real bodily experience, they can be wonderful motifs for dance. We practised several sequences based on the volutes of the "B" scale and Lisa showed us in our own dancing how a bodily understanding of these inclinations with their varying rhythms is an essential part of all dance expression.

On Sunday morning, after an inspiring session with Lisa, Sylvia brought the course to a close with a minuet. Here the discipline lay in more stylised, dimensionally-stressed movements, and in the relationship, which, through the dance composition, demanded both delicacy and fine touch.

In the musical accompaniment, played by Phyllis Holder and on records, the use of both contemporary and classical music provided a most interesting and valuable contrast.

A long discussion period, in which many problems connected with dance in schools and college were raised, proved interesting and stimulating, and the exchange of ideas was both enjoyable and encouraging.

We are all deeply indebted to Lisa and Sylvia for their wonderful classes, and for all the time and energy they gave continuously, throughout the week-end, to help us to understand better the real disciplines of dance. We were very happy at Swanwick; everyone at the centre was most helpful: our comfort was well cared for and the spacious hall in which we danced, and the attractive gardens surrounding it, were much appreciated. Our grateful thanks go to our two secretaries who made all the arrangements for the course.

# THE RHYTHM OF EFFORT AND RECOVERY
## PART I

For man the relationship of effort and recovery is one of the most important aspects of the great number of rhythmical alternations observable in Nature. It has often been said that rhythm is life. This definition, however, ignores the rhythm of lifeless nature. It would be more exact to say that the biological aspect of rhythm constitutes the clearest and most comprehensive form of that curious phenomenon known as rhythm or the alternation of somehow opposite happenings.

The relationship of effort and recovery needs a closer scrutiny. They are not contrasts which exclude one another.

Effort is generally understood as the exertion of power, no matter whether physical or mental. One says also that the production of some work of art or oratory as a whole represents an effort. Many exertions, otherwise called attempts or trials, which result in struggle, strain and even pain, are termed as efforts. It is obvious that labour, toil, trouble of all kinds involve effort.

In contemporary movement-study the name effort is given to the active exercise of any power or faculty. This active power, however, need not be extremely vigorous or laborious. On the contrary, we know to-day that an effort can take a calm and almost strainless form; especially is this the case when an action is performed with full acceptance of and even enjoyment in the task at hand.

Investigation of human movement has resulted in the distinction of two contrasting inner attitudes with which the effort invariably preceding any movement can be activated. The inner attitude of contending with something contrasts with the inner attitude of yielding to something, but if either of these attitudes results in a movement, clearly some kind of effort is needed. The effort can be a pure fighting effort or it can also be one of yielding. But some efforts are mixed, containing a fight against some parts of the task and an indulgence in other parts of it. There exists no

effortless action or movement—physical or mental—and the effort used with a non-fighting indulgence does not always involve a low degree of exertion. It uses rather a different kind of effort, clearly distinguishable from the fighting effort.

Effort commonly suggests a single action, often with a definite object in view, which is consciously attacked. However, it is clear that in a continued activity the continuation also needs effort; indeed it involves a sequence of frequently different effort-qualities. Moreover, in exertions which are neither voluntary nor conscious the same or similar degrees and kinds of effort-qualities are involved as in a conscious action.

The main difference between exertions and efforts can be understood by comparing the usual meanings of these two expressions. We say that someone is wearied by an exertion, which has thus some repercussion on a person. This person might have made a supreme effort, that means an active exercise of some power or faculty. The effort is connected with a power or faculty, while the exertion is a result of an effort.

If we now consider the idea of recovery, we cannot say that the act of recovering takes place without effort. Recovery found in some leisure-time activity will surely involve effort. It would also be wrong to consider an energetic inner attitude of fighting against something as incompatible with recovery. Many actions in sports of a fighting character can serve recovery. Effort and recovery are, therefore, not contrasts in the ordinary sense, but from a very specific point of view they are opposites which do not, however, exclude one another.

This becomes most obvious if one uses the word recovery to mean restoration from sickness, weakness, fright and such-like conditions. In the restoration of health and inner balance, noticeable effort is not only possible but frequently indispensable. Thus one could say that recovery takes place when the effort serves the healing power and faculty within man himself, instead of being used to deal with the external world.

Some of the uses of the word recovery as technical terms in sport help in the understanding of the relationship of effort and recovery. In rowing one calls recovery the movement of the body and the oar, which, after completion of a stroke, brings the body and the oar into position for the next stroke. In fencing or sparring the act of regaining the position of guard after making an attack is called recovery. Thus one sees that recovery is an in-

dispensable counterpart to an effort consciously orientated towards an aim, and that no recovery is needed or possible without a preceding effort.

Effort used in actions and that used in recovery serve and help each other in alternating with one another in a definite rhythm; they are rhythmical opposites within acts of vital function.

The verb to recover (effort has no corresponding verb) means to regain something, for instance, a lost property. One can become entitled by a judiciary decision to recover damages. One can make up for something or can retrieve, repair the loss or injury of something. One can recover lost time. One gets something back, and recovers the power which makes further effort possible.

The recovery makes an effort to regain the recoverable. The person making an effort other than that of recovery spends power which has to be recovered.

If the change between effort and recovery were a simple rhythmical change occurring at well-discernible regular intervals, it could be regarded as a waste of time to scrutinize the relationship of these two functions. The complexity of life functions, however, is so great that frequently we are hardly able to discern at the first glance whether an effort-action projecting power into the external world is made, or if a recovery action has been served by the effort in order to regain lost power. Still less sure can we be, at first sight, whether an action is really necessary and of vital importance, or if it is superfluous and works in a way unfavourable for vital issues. The exact observation and efficient use of the rhythm of effort and recovery is therefore a necessity. The purely instinctive or intuitive letting-go of the continuous flow of energy between effort and recovery leads often to crises and catastrophes which civilised man is more and more inclined and perhaps also able to avoid. Movement study and the control of effort connected with it strengthen our conviction that the thorough study of rhythm in general and of the rhythmical to and fro between effort and recovery is indispensable.

The fundamental alternation between effort and recovery which can be observed in work during the day and sleep during the night can give some general hints of the main aspects of life rhythm. But work is not exclusively effort and sleep is not exclusively recovery. Work makes it necessary to use effort sprinkled with recovery, and sleep offers the opportunity of recovery during

which, however, a great number of most puzzling efforts of a special kind take place.

Uni-cellular living beings consist of two parts: the nucleus and the cytoplasm. Neither of the two constituents is able to live by itself. The nucleus is unable to nourish by itself, while the cytoplasm without the nucleus cannot reproduce or propagate itself.

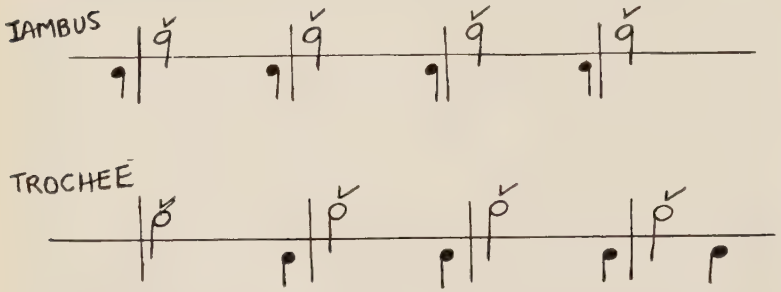
The complementary functions of the nucleus and the cytoplasm are indispensable for the continuation of life. It is surely more than a poetic image, if one considers the function of the cytoplasm which consists of procuring food to be more masculine than that of the nucleus, which aims at reproduction and is therefore more feminine.

The structural division of the single-cell living being into nucleus and cytoplasm is demonstrated by anatomy, which deals with the static constitution of the body. Physiology deals with the dynamic order of life functions where the rhythm of metabolism is the main aim of investigation. The science dealing with the whole complexity of life as shown in the correlated shape and rhythm of the structure and function of living creatures is perhaps not yet born, as neither biology nor physiology has risked the decisive step. Such research was inaugurated by the rhythmic intuition manifest in the comparison of the iambic and trochaic measures with their male and female implications. This might well be considered a forerunner of psychology.

If it is assumed that the rhythm of life consists of an alternation of male and female functions as they become visible in uni-cellular beings and that the co-operation of the two rhythmically opposite poles works on the evolution of the chain of life, perhaps one comes nearest to a definition serviceable for our research on effort and recovery.

Effort rhythm should be regarded as an essential peculiarity of the flow of energy. One could quote here the very ancient belief most clearly demonstrated in the theory of Greek poetry: that rhythm has two fundamental measures, one of which, the iambus, has a male character, while the other, the trochee, has a female character.

The impression of masculinity and femininity becomes more obvious in longer sequences. If one compares the sequence of Iambic and Trochaïc measures one can indeed feel more impetuosity in the first one and the expression of a more languid mode in the second one.




Contemporary movement-study is still in agreement with this intuitively-found conviction of the ancient Greek musician, who was at the same time a dancer, a singer-actor, and a poet. The development of biological and psychological science throws a new light on the role which this rhythmical antithesis plays in human nature and life. We are accustomed to regard masculinity and femininity as a sexual difference in the structure and function of highly-organised human beings. In the simple forms of life no such structural difference can be found. For instance, there exist no separate male and female amoebae, but these primordial animals have two antithetic functions united in the same individual.

In returning now to work in the daytime and sleep in the night it is obvious that the sub-division into these two periods of opposite functions derives from a contrast created by the planetary motion of the earth. The response to light and darkness can be explained in a purely utilitarian way. In principle the search for food is easier in the daytime while it becomes more difficult during the night. It is a well-known fact that many modifications of this general rule seem to contradict the validity of such an explanation. With man the tendency to insert a period of leisure time between work and sleep is more conspicuous. In both periods, that of recreation during a wakeful state and that of rest and sleep during the night, one can see more than the adaptation to the conditions of the surrounding nature. Living beings detach themselves from their surroundings in sleep, and man does a similar thing during recreation. The tendency to acquire new power and energy during sleep is not restricted to a cessation of conscious movement. Waste material accumulated in the body through exertion is sorted out and fresh material destined to be burnt in a coming strain is built up. The harvest of the day's work does not, however, con-

sist of food only, but also of impressions and experiences which become assimilated during sleep. Thoughts and ideas as well as the traces of emotional excitement sink into subconsciousness. They are added to the treasure of inherited and previously acquired ideas, sentiments and ideals. The cells of the organism are thereby freed from their service of continuous watchfulness in daytime and are able to cleanse themselves from the poisoning products of strain and exertion. They recover lost material and functional power by assimilating the nourishing juice brought into their neighbourhood after the periods of feeding.

The rhythms of many biological functions superimpose themselves on the fundamental rhythm of work and sleep. Such rhythms are those of the processes of nutrition, the processes of reproduction, the processes of a vegetative or instinctive kind and the processes of ordering the relations between impressions and experiences. All this is not explicable simply as a complication of the day and night rhythm. Living beings must have had their own rhythmic polarity which has enabled them to respond to the rhythms of the environment. We cannot imagine a living being without the alternating functions of nutrition and reproduction; but the rhythm of waking state and sleep is also of greatest importance, and so is the rhythm of recreative activity, a halfway-house, perhaps, on the route from the waking state to sleep. Dream on the route from sleep to awakening also has its peculiar rhythm.

RUDOLF LABAN

(*To be continued in the next issue of the Magazine*).

# YOUR MOVE—MY MOVE

In the early forties we were making our last visit to a sugar-confectionery factory in the South, Laban, Lisa and I. It had been a tricky problem making girls aware of their own abilities to compensate for small, cramping finger-movements performed at speed and continuously repeated. An air of relief from strain and stress which I had seen growing up in them showed that they had gradually realised that individual and collective training by Lisa had taught them much that they had not known about themselves, and, as Lisa said, "That is all, we must go," or words to that effect, I intervened to tell them that she had been at one time an active dancer and would, if they asked her, give them a short display. They were, as we all have been, spell-bound and I have no doubt that nearly twenty years later most of them carry with them, as I do, a vivid memory of that dance. I had known Laban and Lisa only a year or so, they but a few weeks.

A few years later my wife and I were invited to Moreton Hall to the first summer holiday course, and in those beautiful surroundings and in such weather as allowed us comfortably to sit in deck-chairs on the lawn, we saw the coming together for the final gathering of the groups we had seen in various parts of the Hall. Little did we know what we were about to witness. The studies we had seen the groups doing were full of interest to us, but we knew so little then that they had no real significance, apart from a certain freedom of movement that brought a response from our own freedom-loving natures.

Laban, Lisa, Sylvia, Joan and Diana* (who conducted the course) seemed strangely to have about them an air of expectancy that we neither recognised nor understood, nor were were enlightened as each group went through its own part separately. There was something new about it all but not so new as to be really extraordinary. But then we did not know, and so, as the pattern began to change and instead of separate groups there came an inter-

* Miss Ullmann, Mrs. Bodmer, Mrs. McKnight, Miss Jordan.

mingling, we were still but spectators watching a dance. Gradually our minds and senses began to react to what we were beginning to see, and we felt ourselves drawn into the spectacle, unwittingly at first as shape joined rhythm before us, and the impelling force of moving together worked in our minds as in the bodies of those we beheld. No leader, no music, no ballet, just ordinary people moving together gave us that feeling of exaltation that they themselves were experiencing in "our" first movement choir. And as they came to the climax, with heads, hands, arms and legs and bodies outstretched towards the invisible, they paused like a piece of sculpture and held their ecstasy. What is it, we asked ourselves, as we sat still in our deck chairs, that gives us this thrill, this uplifting, this participation?

Always a movement choir excites the same reactions in us. We take part although we have no part, our awareness is of the mind stimulated by their movement and we begin to understand the genius of Laban.

Now, more than a decade later, the scene is cast on a May afternoon at Addlestone, where the birds, the students and Ico the cat enjoy the hot sun and the charm of Surrey as we meet in a room of the Studio for the mundane business of administering the Laban Art of Movement Guild. It has to be done and some sixteen of us welcome Sylvia upon her first appearance as Chairman of the Council. This will seem almost a fantasy in itself to many who read this, that we should ever sit down for eight hours at a stretch (for that is the minimum time a council meeting lasts) and go carefully and methodically through an agenda, but we do. For once I was as physically active as any member of the Guild then present, for we all sat and sat and sat and talked and talked and talked almost without end. Even apparently simple items had to be dealt with at length. Everybody seemed to want to say something each time, to express themselves in words as the only form of movement open to them, at this moment, perhaps. At any rate they did so and for long stretches I had to remain silent, listening and awaiting my turn. Suddenly in the midst of it all there flashed in my mind a picture of these same people, or some of them, at Moreton Hall: who without a word, with no chairman and with movement that seemed in that hot room far removed from their present postures, emerged from their separate groups into the movement choir. With that sudden vision came also an equally sudden realisation that, whereas we had begun the meeting as six-

teen separate individuals, come together unrehearsed from all corners of the country, we had as the hours went by, brought together our separate studies and were forming out of them a pattern unified and composite of all that was best in us. All contributing our gifts of mind we had made decisions which might have far-reaching effects upon the future conduct of the Guild. We had, by common consent, woven into one resolve our diverse viewpoints, aims and ambitions. We were not part of a movement choir at Moreton Hall, Dartington, Chichester, Ashbridge or Eastbourne, we were not even moving in the same sort of way, but we were, each one of us, forming with all the others a Guild pattern and as 11 p.m. approached we were indeed together enjoying another kind of movement choir, in which rhythm and space were just as much in evidence. And as I crept away weary and worn, that same sense of elation that I had first felt at Moreton Hall was abundantly evident as it seemed to be also in all the other members of the council.

Laban inspired countless numbers of people to movement of mind with body. He recognised in some of us that physical exertion was not one of our strong points and for us he provided just as much as for anyone else, so that we can all enjoy individually and together what he has given us and we can all come together, and, being aware of one other's shortcomings and talents, settle our differences and work together for our common aims. It is quite evident that he still inspires us and has given us the great and glorious task of sharing this inspiration and of passing it on to those who, perhaps, in the future, will need it even more than we do now.

F. C. Lawrence

# AN EXPERIMENT IN DANCE DRAMA

There are some advocates for the inclusion of Dance into boys' Physical Education. I have seen it successfully taught at a secondary school in Leeds, but during a one year experiment I conducted at a school in Birkenhead, I found that although the work was valuable and the boys thoroughly enjoyed it, its main contribution was to dramatic qualities and not to Physical Education. The experiment came about this way. In 1956 I had two contacts with the concept of Movement and Dance for I read some works by Laban and had the fortune to be present at the I.M. Marsh College Open Day. Both impressed me but I did not realize how I would later utilize some of the material in my own work.

During the school year 1956-57 I had to take some English lessons with a grammar school B form of twelve to thirteen year-olds. The class was divided and I took each half consisting of sixteen boys for one double period of play-reading per week. The book prescribed was a book of one-act plays that had bored me as a child, and I was not in the least surprised when its dubious magic failed also to enchant them. The boys did not like the plays and, inhibitions apart, they seemed incapable of reading them without a grubby leading forefinger and a maximum of hesitation. Attempts to make them speak clearly by means of sinus humming, chanting in chorus and adding movement to their reading met with only limited success.

This went on for a month. Even if the play material had been better the boys would hardly have achieved more coherence for they were embedded in inhibition: to be articulate in the classroom was foreign to their nature. I had no solution to this problem until one day, during a harangue, I happened to mention that they behaved like apes outside the classroom. Before the word "apes" they were just sitting there waiting for me to finish but at the mention of apes one or two cheered up and scratched and made simian noises. This was some sort of response at last, so I took advantage of this evidence of vitality and asked for fuller demonstrations. They were reluctant at first, but one boy led the way

and soon they were all giving passable imitations. I followed up the animal mime theme with them and they enjoyed it and soon produced realistic portrayals of elephants, bears and kangaroos. This was promising, so books were put away, desks were pushed back and a big space cleared on the floor. I divided them into two groups of eight and told them to produce a short mimed scene or play, to choose their own subject and to make up the action. They were given absolutely no supervision and the plays they turned out were typical cornflake-packet drama with plenty of action and violence. The lesson ended. We had all enjoyed it far more than the stultifying one-act plays and it had certainly given me some ideas to work on for the next time.

I considered what had happened and realized that the lesson had come from within them with very little guidance from me, and that some of their mimes had shown a real appreciation of the movement qualities of the animals they were portraying. I started to read around the subject of drama and came across the book *Leap to Life,* by Wiles and Garrard. This was a most valuable help, for it contained extremely stimulating photographs and descriptions of work in dance drama by Alan Garrard, done in various secondary modern schools in the South of England. From that book came the idea of adding music at a later stage in the development of dance drama at my school, a thing I had seen demonstrated successfully and superbly well by the students at the I.M. Marsh College. The first problem was to establish it with my English group and to see what would grow from there. I obtained permission from the Head of the English Department to go ahead with my experiment and permission from the Head Master for the use of the School Hall.

The two English groups liked the idea of moving to music, possibly as a reaction against the moralizing boredom of the one-act plays and they started bringing gym. shoes to add control to their movements. Others brought their gym. shorts. (They could have a shower afterwards and wash off the dust and sweat of a hard-working lesson).

During the lessons the boys made a fuller contribution than ever before, continually making suggestions for new kinds of movement, working out plays of violence at home, bringing them to school to be acted, working together, criticizing and constantly advising each other about their movements. Here was life and vitality and when I contrasted the freedom, ease of movement and

total lack of self-consciousness with the inhibitions they had shown in the old play-reading lessons I was impressed by what Dance Drama appeared to be doing for them.

On fine days we took the lessons out of doors and fresh concepts of movement in relation to sharp shadows came into being. The woods helped to give the boys the feeling of some of their childhood games and plays were built about safaris, treks, witch-doctors and zombies. The element of the macabre was never far distant from their thoughts and they enjoyed violence with a vicarious satisfaction that was almost frightening. Possibly this release of emotion was acting as a catharsis, a purging of some of the more unpleasant elements of personality. Other releases of emotion that sometimes occurred during these lessons were surprising, and many of the staff who saw them found them to be unpleasant and of an uninhibited nature that is totally alien to the British character.

The first time I experimented with music the boys first of all ran through some of their usual repertoire and then I put on the "Ride of the Valkyrie", and told them to listen and to move if felt like it. They all listened but after a few half-hearted movements relapsed into silence. I tried the record again and this time they moved but with a total lack of conviction and all the miming confidence gone. They felt uneasy and many of the earlier movement inhibitions reappeared. I tried another record, this time "Mars" from the Holst "Planets" Suite and it met with immediate response. Once the first few bars had played the boys started to move and kept on improvising although in a somewhat restricted way until the record was over. A third record I put on was Moussorgsky's "Night on a Bare Mountain", and it was by far the most successful of the three. The good-versus-evil conflict that Disney brought out so well in "Fantasia" was almost reflected in the boys' movements and the record was a complete success from all points of view. That was enough for the day, so we stopped working and had a brief discussion as to why they had reacted in the manner they did. They said they felt self-conscious during the first record but that if someone in the group had given a lead they would have followed, and when the second record was put on, they found they had heard it before as the theme music to a television science fiction play called "Quatermass", and so they felt they did not mind trying to dance what they had remembered from the television. With regard to the Moussorgsky they said

they felt more relaxed after the Mars record and did not mind trying to move to the music although it seemed "queer and horrible". None had seen "Fantasia", so I determined to experiment further with that record.

From that first lesson with music I gradually built up the music content and the boys again designed their own dramas, but this time to music and it was remarkable how frequently their choice of subject would coincide with the emotion or situation the composer was trying to portray. An excellent example of this was "Night On A Bare Mountain", and I played this particular piece to two separate groups and got the following results in the follow-up discussions:

GROUP A.

Part 1. Running through a dark wood, scared, owls, witches, ghosts, storm, thunder and lightning, chased by spirits, trees coming to life, holding you back, graveyard with ghosts from the graves, feeling of someone following you, nightmare.

Part 2. Storm before midnight, animals round water hole, lion comes, ghosts until bell, then back to graves, death at bell, body in grave, bell wakes you up from nightmare.

Final drama design: Man lost in wood. Trees are motivated by evil spirits; panic, bell changes spirits back to rocks and trees. Man finds way out to village and security.

GROUP B. (In both cases the words belong to the boys.)

Part 1. Tornado, flood, man lost in a cave, avalanche, people for rocks, ship sinking in a storm, rock climbers attacked by a creature, volcano with lava swamping village.

Part 2. Spirits, man lost in a cave, finding way out to home village, spirits and funeral of people killed by volcano, assembly in church, after avalanche, night in churchyard with returning spirits, return from concentration camp.

Final drama design: Man lost on a mountain, finds cave, cave develops evil character, cave spirit makes him lose his way, cave changes, hems him in and almost engulfs him. In the end he finds a way out through the threatening rocks to the comparative safety of the

mountain side. Village light beckons and he is welcomed by the villagers to the security and peace of their homes.

In neither instance had the boys seen the Disney film nor had they a chance of comparing notes. The title which I unfortunately happened to mention must have given them a clear lead but from there they were on their imaginative own and it is interesting to see the correlation between the scenes envisaged by the two groups.

By this stage, two terms after its start, Dance Drama had reached a good standard of development with the two groups I had, and a lesson might take the following form:

Double period: 70 minutes working time.

1. Boys come in changed, move all hall chairs back, then find a place on the floor and simulate sleep. At snap of the fingers, gradually wake up, wash and dress.
2. In places, mime given characters, dentist, tailor, soldier, etc.
3. In places, mime small individual dramas, earthquake, food poisoning, etc.
4. Group competition: groups demonstrate one word, e.g., rugby, speed.
5. Short mime plays from the repertoire built up over the year.
6. Practice of known Dance Drama, e.g., Submarine to "Mars" music.
7. New record played, discussion and design of new drama, e.g., (*a*) listen; (*b*) listen and move; (*c*) discuss; (*d*) draft of play; and (*e*) cast and try out.
8. Leave with some problem related to Dance Drama to consider for the next time.

Follow up of Dance Drama occurred in a school club which I started at the boys' request which ran for one hour a week and which was open to all boys irrespective of whether or not I had already taken them during school time for Dance Drama. It was interesting to see other boys join and to contrast the quality of their movement and miming with that of the experimental groups that had been doing it for a term. Sometimes I held extra sessions with junior forms during games periods when rugby or cross-country running were out of the question and the gymnasium was already occupied. Boys from the other forms were resistant at first but it was remarkable how rapidly it attracted them once they had tried it. On one occasion another form was sent in to watch

during one of the sessions and although they were restless at first they ultimately became thoroughly absorbed in what was going on and clapped at the end of the session. Many boys from the Dance Drama group acted with success in school plays and although it it a difficult thing to judge, many seemed to gain in poise and confidence during the period covered by the experiment.

All impressions gained from this experiment have, of course, been subjective, for the benefits the boys appeared to gain were not measurable, but there was no doubt that their movements seemed to improve and that they certainly enjoyed what was often very hard work. In spite of this, my feeling is that Dance Drama would probably be more suitably sited on the Drama and English side of the curriculum, rather than hovering uncertainly within the sphere of Physical Education as it does in so many cases at the moment.

R. E. P. Wright.

# THE FEAR OF CHANGE IN INDUSTRY

A fair proportion of any lack of production in Industry is due, not to any shortage of capital for development, or manpower, but to a naturally defensive attitude of mind towards change. We all to a certain extent share this attitude, and, while often Trades Unions take the blame for labour disputes and disagreements over the introduction of new processes, methods and machinery, they cannot always be labelled the culprits. The likely introduction of new machinery, for example, raises issues far beyond what might be considered normal suspicion of something new. Resentment against change?

Only recently an example of this came to my notice, where the introduction of a new machine was prevented by the attitude of the Union who felt that by using this machine certain men, skilled in their trade operation, would have to be re-allocated to other jobs with perhaps slight loss of prestige but no loss of money. The result in this case is that production remains stationery, at a level maintained by pieceworkers, but is unlikely to increase very much unless extra men are employed. That is an example from one particular factory by one particular industry. How many other similar examples could be quoted? For instance, we have read in the press how the dockers refused to work with new fork-lift trucks and with new machinery for discharging grain; how the men in some power-producing plants refused to use the labour-saving devices installed; in the newspaper industry, new machines are lying idle because in this case the Unions have refused to discuss the introduction of them.

What is the fear which lies behind these decisions? Fear is an emotion just as love and hate are emotions. Are we to draw the conclusion that the people responsible for these various hindrances are emotionally unstable, or that they cannot face up to their responsibilities in the changing pattern of progress and productivity? No, most definitely not.

It is the uncertainty of the effect the changes may bring to their

jobs, their privileges. This uncertainty could be linked with a fear of the unknown, but the increasing use of Work Study which very briefly can be described as a system of measuring jobs so that the best results can be achieved for the men and women doing them and for their firms, is having a widespread influence for the good and doing much to allay this fear of the unknown. Through the introduction and use of Work Study the earning capacity of thousands of workers has increased, and productivity has reached limits undreamed of even twenty-five years ago. Yet it is precisely some of the Work Study innovations which cause the unrest, in spite of all the information which is available as a result of the preliminary investigations by the Work Study departments. The type of information varies according to the requirement. If the requirement is for the introduction of piecework rates in a department, then the information produced may include data on the length of time taken to do the job, bearing in mind the best method, quality standards, safety factors, human contingency allowances, working conditions, work flow. This data would be incorporated in figures giving expected output according to the effort rating of the operator (i.e., if an operator produces 60 minutes' work in one hour he is said to be working at 60; if he produces 80 minutes' work in one hour he is said to be working at 80). By rating, the expected efficiency of the operators can be calculated and from this information the potential output of a section or whole factory, even, can be calculated. Also it can be decided how many operators will be required to achieve certain outputs. The earning rate or rate for the job can then be agreed upon by the management and unions concerned, if the firm is a union firm.

It is almost without foundation these days to imagine that an operator working at piecework rates is suffering under a policy of 'sweated labour'. Admittedly some rates fixed may be 'tight' but under normal circumstances a reasonably-skilled operator working with consistency (an even work rhythm) throughout the day should have no difficulty whatever in maintaining output and at the same time increasing his earnings.

The underlying problem of defensive attitude to change revolves around human emotion. Fear, uncertainty, resentment against having to alter a habit pattern, all these in varying proportions make up the jigsaw of doubt. Perhaps the greatest single factor stems from the fear of a man's job being in jeopardy. The whole

basis of family life can so easily be disrupted by the fear of unemployment. The nagging doubt that income will be drastically reduced and standards of living lowered is no incentive to a man. Coupled with that doubt is the uncertainty of future prospects. Will another job be available? Will the money be as good? Is the job likely to be permanent? The man is beset on all sides by factors giving rise to mental stress. What matter if he is a craftsman, a skilled operator, a man with years of service to one employer behind him? Basically his emotions are the same as those of an unskilled labourer who may have a family to maintain.

Recently it has become a fairly widespread practice to 'down tools' for the slightest grievance. No doubt this action is often precipitated by hot-headed men who are able to sway the crowd by hell-fire oratory and threats of "Toe the line, Joe, or else . . ."

Union policy apart, it is difficult to assess just why men take such childish action; their emotions lead them on but in many cases, however, most of the emotion comes from only a few who are sufficiently persuasive to influence the majority. "Mass hysteria" is an ugly expression but at many strike meetings, particularly emphasised by reference to recent London Airport disputes and dockers' meetings, the vote was carried only after hysterical outbursts from the platform. The mass had been bludgeoned, cajoled and worked up to such a pitch that common sense and restraint were completely nullified, with the result that the decisions taken by the majority were, to many who voted, the outcome of an involuntary gesture of raising the arm along with the rest. It was not a decision given after thought and reflection. They had been subjected to a particularly virulent form of emotion, their own reasoning had been engulfed by a sea of storm-tossed expressions.

It is not surprising, then, that so many are resistant to change when in the Press they read the reports of the various union activities. "If 'they' can do that to so-and-so's, 'they' can do it to us . . ." Already the emotions are aroused; their workmates may not have read the articles and in the telling of the story to them, the facts are no doubt exaggerated, passion is high, an injustice has been done. It may be just at this very time that management decide to introduce an innovation or a new method, a new machine, new values or some similar change. Quite obviously, the introduction of anything new, be it a machine or a system, will have a poor reception: the men's passion turns to fear of the then unknown, and resistance to the proposed change is the outcome.

Every day the worker has to face various situations and problems put in front of him at his work. However distasteful they may be to him, he has his living to earn. In such a situation, complexes are bound to arise and the result depends partly on the conflicting motives and partly on the nature of the man. Stemming from this may be the escape impulse, either through mental phantasies, where his emotions and conflicts are channelled into the unrealistic state of imagination where everything is fulfilled, or he may get into such a state of agitation that he is constantly looking for the opportunity to obtain another job and leave existing problems behind him. In both cases his efficiency will suffer and he will be even more susceptible to the persuasion of the stronger-minded personality who argues that change or introduction of new ideas or systems is not a good thing.

A different state arises when the complex develops into an aggressive impulse and this may be directed at anything or everything that smacks of autocracy; he is a man who is always the first to shout against change, against something that does not fit into his pattern of right or wrong, the man with a grievance, with a chip on his shoulder. He can be the cause of much trouble and strife, a potential strike leader possibly, although when positive action needs to be taken, he is more often than not at the back 'leading from behind'.

Group reaction may be entirely different from individual reaction. The complexes which are activated in a man are not necessarily synonymous with any group complex, although activated by the same motives. Very rarely is a worker such an individualist that he is not part of a team or group. The group could be his union, his social club. His own complexes are sometimes submerged. He is not in isolation but is part of a unit and as such finds strength. His inhibitions are tempered by group feeling and quite often individual opinions or beliefs tend to veer towards group opinions or beliefs.

Mr. J. Drever, M.A., B.Sc., D.Phil., has stated in a paper 'The Human Factor in Industrial Relations'—". . . there are variations in the degree in which . . . group characteristics are present in different groups, but it is a familiar fact that the industrial policy of a trade union tends to be carried out by the individual members, not as themselves rational and responsible beings, but as units in the social group."

The trade union group is not necessarily the only social group

to which the man belongs. His family, his 'local', his pals at the football match all constitute social groups and within each the man may vary in his relations with others. At the pub the man may be 'the life and soul of the party', yet within his family he may be dominated by a stronger personality. Again, depending on the type of group the man's loyalty is usually an unbreakable bond (or should be) but quite often in an industrial group there is not the same loyalty or team consciousness. It is when this most important attribute to relations is missing that unrest, dissatisfaction, fear of change can easily take command and what may have been a reasonably happy team can become, through the inhibition or complexes of perhaps one man, a group of individuals, with divided loyalties and vulnerable to attack. Thus are born cells of bewildered individuals who can be swayed by rhetoric playing on the emotions and who, having found someone with the personality to 'lead' them, allow themselves to be divested of any original thought and meekly follow the pattern set for them, be it to rebel against new machines, new methods, or against fellow creatures in general. Yet in the case of strikes, it is the very members of the man's closest social group, his family, who suffer most of all.

In the foregoing I have linked Work Study and emotion as a cause of fear; I have mentioned nothing about the research and work which Laban carried out in Industry.

Laban's method emphasises the study and observation of the work rhythms of the operator doing the job.

The definition I gave of Work Study can now be amplified; Work Study can be divided into two main techniques, Method Study and Work Measurement. The former is the detailed analysis of existing or proposed methods as a basis for improvement. Work Measurement is the determination of the proper time to be allowed for the effective performance of a specified task. Method Study, then, can improve methods, Work Measurement assesses human effectiveness.

It is the Work Measurement technique which is, so often, completely ineffective in so far as the operator is concerned. No account is taken of the emotions of the worker, and because of this there can arise the problem which has been mentioned before of the defensive attitude to change. Laban's study and observation of the operator takes into account the "rhythmical flow contained in the complex individual movement."* Even if the operator

* Laban/Lawrence Industrial Rhythm, 1942.

can maintain output by means of an even work rhythm, mental attitudes may not be in harmony, so that, while for Work Study purposes and results, this output increases production, the emotional factors may be in conflict. Mental attitudes can be elucidated from the use of Laban's methods and thus, by using them, much of the emotional unrest caused by Work Study would be eliminated.

To this end, teachers of movement, whether in schools, colleges or at recreative classes may be helping those who intend to work in Industry, by ensuring that the 'inner' rhythm or emotional balance is trained to adjust itself to extraneous influences.

FRANK CULVER

# STAGE MOVEMENT:

## Report of a Study Conducted by the American Educational Theatre Association

For many years Movement for Actors has been a subject of almost universal concern on the part of those responsible for planning and directing the curriculum in educational theatre. As a result of a questionnaire which was circulated in 1948 investigating the status of the subject, the American Educational Theatre Association appointed a committee to examine the problem and to attempt clarification of the existing confusion relative to definition, basic point of view and course content.

The first phase of the study was directed towards an attempt to define the term *Stage Movement*. This attempt ended in failure because members of the committee and others who participated in the study could not agree upon the basic approach to the subject. Three concepts were in current practice: (1) *Dance*—an emphasis on the dance approach as a means for preparing the body instrument with movement principles believed to be the foundation experience with application to the problems of acting as a later outgrowth of study; (2) *Body Mechanics*—an emphasis on the mechanics of movement analysis from the standpoint of body structure; (3) *Special Studies*—a focus on the problems in movement encountered by the actor in typical acting situations. Although definition of *Stage Movement* remained unclarified as a result of this first phase of the study, another plan of action was indicated, an examination of the present status of courses being offered throughout the United States.

In the second phase of the study thirty selected colleges and universities were chosen for investigation. From examination of catalogues of these institutions it was discovered that only eight of the thirty under survey offered accredited courses in movement for actors. The total number of course offerings was twelve. Most of the institutions provided this type of training in a course offering from one to two hours' credit towards the requirements for

graduation. The twelve courses described in the examined catalogues revealed that seven utilized the Dance approach, two the approach of Body Mechanics, and three the Special Studies approach.

This second phase of the study has certain obvious limitations. The sampling is small in terms of the total number of colleges and universities in the country, and private institutions engaged in the primary purpose of training student actors were not considered. One might question the validity of determining current practices through analysis of the printed description of any course. Revision of such descriptive material often is not current with actual practice. The fact that the Dance approach was in the majority might well be for the reason that in many educational institutions *Stage Movement* or its equivalent is taught by dance instructors.

The question of the basic approach was next taken into consideration by the committee since it was felt that further progress could not be made until this issue was settled. To reach a final decision each of the three methods was evaluated. The criterion selected for such evaluation was the degree to which each approach was effective in meeting the needs of the student actor. While it was impossible to secure unanimous agreement, the majority of those participating in the study selected the Special Study approach as the one of greatest value in training the actor. It was recognized by most that by this means the actor was being met on his own ground and being provided with experiences directly related to the dramatic situations he would be likely to encounter in his professional career.

In the final committee report of 1952 the reasons for rejecting the Dance and Body Mechanics approaches were summarized as follows:

1. Dance movement is not actor movement. The former is usually stylized, exaggerated or generalized, whereas most acting still must be relatively specific and naturalistic. While certain principles of movement, such as those relating to rhythm, space, intensity, etc., are common to both acting and dance, the actual application of these principles is at some variance. A trained dancer will not necessarily move well in an acting situation. Most systems of dance lay emphasis on expression through formulated co-ordinations which are of little help to the actor in his execution of a normal stage rôle.

2. The use of dance techniques in teaching actors to move may or may not be valid. It is suggested that within the realm of movement training *for actors,* certain of these techniques may exist by default rather than by reason of actual merit. Little has been done towards the discovery and development of techniques directly applicable to the movement problems of the actor, but that is not to say that such techniques do not exist. The use of dance as an adjunct to actor training not only tends to delay the development of such new, specialized and perhaps more effective techniques, but it also tends to falsify the position of dance as a separate art form. An emphasis upon dance leads logically to dance itself. It should do so, not as a means to acting, but as a specialized study which has its own place in the theatre curriculum.
3. Body mechanics is a necessary part of any system of movement training, but in itself it is insufficient to supply adequately the particular movement needs of the student actor. Such an emphasis places undue restrictions on the contemplated area of study.

This report made a specific point of emphasising that accepting the *Special Studies* approach should not be interpreted as complete rejection of the other methods and techniques, and that any course in *Stage Movement* would inevitably include certain modified aspects of body mechanics and dance.

The next three years of the study were spent in a consideration of the content for a course in *Stage Movement* from the *Special Studies* viewpoint. A list of general areas and broad principles of movement techniques was prepared and submitted to the committee members for the purpose of elimination of items deemed inessential or impractical. In the discard pile were such items as styles of movement, symbolism in movement and crowd scenes and mass movement. It is the writer's personal belief that the last two items might be considered of more importance from the standpoint of the director, but that early experience in historical styles of movement is essential to the basic training in movement for the actor.

While not intended as an instrument for standardizing courses in *Stage Movement,* the outline, together with a description of specific exercises and a brief bibliography, was prepared as a suggested solution which might lead to further study and development.

## SUGGESTED OUTLINE FOR SEMESTER COURSE IN STAGE MOVEMENT

*I. Correct use of body.*
- (*a*) Corrective exercises for posture.
- (*b*) Exercises for co-ordination, control and flexibility.
- (*c*) Analysis of individual movement characteristics and identification of personal mannerisms.

*II. Functions of time, space and intensity as they relate to acting.*
- (*a*) Improvisations with a dramatic idea based on changes in timing, space and intensity.
- (*b*) Exercises in body movement to give practice in changing time, space and intensity.
- (*c*) Application of the above factors.

*III. Relationship of movement to characterization.*
- (*a*) Physical attributes of age, health of character as a guide to movement.
- (*b*) Exploration of characters' psychological attributes as a guide to movement.

*IV. Relationship of movement to communication of emotion.*
- (*a*) Problems based on primary emotions (hate, fear, love, etc.).
- (*b*) Analysis of changes in body movement accompanying changes of emotion.
- (*c*) Changes of timing, space, intensity in relation to changes of emotion.

*V. Problems of movement in relation to other people.*
- (*a*) Analysis of movement problems in physical contact (embraces, fighting, etc.).
- (*b*) Analysis of problems involved in period styles of movement.

*VI. Problems of movement in relation to technical details, such as props, scenery, costumes.*
- (*a*) Mechanics of sitting, climbing stairs, leaning against set props, etc.

(*b*) Influence of costume on movement and experimentation with period dress.

(*c*) Culture of a period as a source of guides to movement in period dress.

(*d*) Period dances—Pavane, Minuet, Waltz, etc., necessary for stage use.

Although several important steps have been taken in answer to the many problems concerning *Stage Movement* there is need still for further investigation. During the last few years there has been an increasing interest in body movement and an increased awareness of its importance to all individuals and in many professional fields. The effectiveness of the work being done in certain English training centres has been enthusiastically reported upon by American physical educators who have had opportunity to observe this method. In some instances arrangements have been made to bring teachers of the Laban system to the United States as guest instructors on the staff of certain colleges and universities. The benefit of this has been limited, unfortunately, to departments of women's physical education. And American dance educators believe they have made progress in the understanding of movement and its principles, but as yet they have had little influence on areas beyond the specific confines of the dance field. It is all too apparent that there is a great need to pool and share this information.

To-day there is sufficient evidence by which to arrive at an acceptance of what constitute movement fundamentals. The confusion that exists is at the point of departure. We need to search for concrete evidence by which we can answer such questions as: At what point should the study of movement be directed into separate channels of acting, dance, sports?—What is the most effective method for obtaining successful performance in these specific areas?—Who should instruct during the period of specialization?—How long should this instruction take?—Is there a growing tendency in modern theatre practice to return to the classical Greek ideal where the function of actor-dancer-musician was a harmonious whole?

ESTHER E. PEASE,
(University of Michigan, Ann Arbor, Mich., U.S.A.).

# BOOK REVIEW

## MODERN DANCE IN EDUCATION

*by* Joan Russell.

*Published by Macdonald & Evans, 8 John Street, London, W.C.1.*

Joan Russell's book, which contains more substance than its slim back and 99 pages suggest, deals clearly and concisely with the values and aims of modern dance in education, with the content of dance, with suitable themes for children of different ages, and with methods of teaching.

In an introductory chapter, she refers to Froebel's educational principles and to the natural spontaneity of children and their desire for creative self-expression, which he emphasises. She continues "It is this desire for creative self-expression, *using all the movement possibilities,* that we want to foster in modern educational dance."

"This urge demands activities which offer the best opportunity for the development of the new harmonious personality: one with fully developed abilities, well-adjusted social relationships, and a capacity for spontaneity."

Through several everyday examples she points out the significance of expressive movement and how in an individual it reflects his moods and inner attitudes. "The dancer . . . will enter into movement experiences other than his own more habitual ones and so will experience moods of greater variety." The need for the teacher to understand the significance of expressive movement and the moods it engenders is mentioned.

The three aspects of effort, space and group relationship in dance are then treated more fully, and while for the sake of clarity they are studied separately, the fact that in reality all are closely interwoven and develop together is emphasised. These chapters should be of considerable value to many teachers and to others who are beginners in dance tuition. Though brief, the simple and clear expositions of movement fundamentals, together with the

references to Mr. Laban's book *Modern Educational Dance* are helpful, and the suggestions for the start and development of group dance and its accompaniment should encourage many of those who lack confidence.

A short chapter on dance drama, giving examples of events and ideas which can be used, touches on many types of movement characterisation and points out the need for a wide experience of movement expression in this field as the basis for successful performance. Suitable themes for movement and dance in infant, junior and secondary schools follow, together with useful hints in the assessment of progress. The practical approach, as given by one who is herself a teacher, is stimulating and the concrete suggestions encourage the reader to want to teach.

One chapter is devoted to dance for boys and men and to dramatic ideas and movement themes which have been found suitable for them.

Finally the qualities desirable in a teacher of dance are discussed: the ability to maintain a relationship of trust and confidence with her children; the need of acute powers of observation and the challenge to the teacher's initiative, adaptability and sensitivity, which are set by the richness and variety of creative work in dance.

The value of modern dance in education is difficult to assess but convincing evidence is brought forward that its effects are wholly beneficial to the pupils, and make a signal contribution to the development of their confidence and poise.

"The whole personality is brought into play in a balanced and integrated fashion. Individual latent capacities are encouraged to grow and the inner person is enriched. An increasing knowledge of his own personality develops side by side with self-expression and creative imagination. Individual sensitivity and awareness of others grow hand in hand. The aesthetic and creative desire in man is encouraged to develop through the art of movement."

## BOOKS

Have you read:

Effort, *Rudolf Laban* . . . . . Macdonald and Evans 15s.

Modern Educational Dance, *Rudolf Laban*
Macdonald and Evans 10s.

The Mastery of Movement on the Stage, *Rudolf Laban*
Macdonald and Evans *Reprinting*

Modern Dance in Education, *Joan Russell*
Macdonald and Evans 11s. 6d.

Labanotation, *Ann Hutchinson* . . Phoenix House, Ltd. 25s.

World History of the Dance, *Curt Sachs* . Allen and Unwin 45s.

Letters on Dancing and Ballet, *J. G. Noverre* . Beaumont 25s.

The Dance of Life, *Havelock Ellis* . Houghton Mifflin Co. 24s.

Modern Dance, the Jooss-Leeder Method, *Jane Winearls*
Adam and Charles Black 21s.

Dance, a Creative Art Experience, *Margaret D'Houbler*
University of Wisconsin Press 32s.

The Psychology of Gesture, *Charlotte Wolff* . Methuen 16s.

---

This list is not intended to be exhaustive. Further titles will be printed from time to time, and readers are invited to send particulars of any books which they think will be of interest to others.

# GUILD MEMBERSHIP

We welcome to the Guild the following:

## New Members

Miss D. P. Allen (London)
Miss J. Andrews (London)
Miss S. Archbutt (Kent)
Miss H. J. Atkins (Northants)
Miss J. Austin-Jones (Mons.)
Mr. G. Bagley (Lancs.)
Miss J. Bailey (Kent)
Miss J. Barker (Yorks.)
Miss P. Barker (Dorset)
Miss E. Barnes (Lancs.)
Mr. G. Bentham (Lancs.)
Miss J. Bethune (Kent)
Miss J. Betts (Norfolk)
Miss J. Blacklock (Northumberland)
Miss P. Boddice (Derbys.)
Miss M. Bottomley (Hants.)
Miss E. Brooks (Sussex)
Miss J. Brown (Staffs.)
Miss M. Brown (Kent)
Miss R. Burnard (Oxon.)
Miss T. Butter (Glam.)
Miss J. Carpenter (Kent)
Miss B. Challoner (Lancs.)
Miss S. Churchill (Kent)
Miss R. Clements (Middx.)
Miss G. Cochrane (Warwicks.)
Miss D. Collins (Lancs.)
Miss M. Cordell (Essex)
Miss C. Corridon (Malaya)
Mrs. D. Crawford (London)
Miss D. Crowley (Bristol)
Miss S. Cryer (Yorks.)
Miss A. Currie (Cumberland)
Miss M. Dale (Staffs.)
Miss P. Dalton (Middx.)
Miss C. Davies (Ches.)
Miss T. Davison (Glos.)
Miss K. Dawes (Glos.)
Miss P. Eastman (Ches.)
Miss W. Edwards (Mon.)
Miss L. Elliott (Ches.)
Miss G. Escott (Sussex)
Miss J. Evans (Lancs.)
Miss J. Fish (Lancs.)
Miss E. Foster (Warwicks.)
Miss G. Geary (Leics.)
Miss P. Gilmour (Worcs.)
Miss G. Hall (Dorset)
Miss S. Hallam (Essex)
Miss P. Halsey (Oxon.)
Mrs. J. Harrison (Durham)
Miss C. Hartley (Essex)
Miss E. Hartley (Norfolk)
Miss L. Hedgecock (Herts.)
Miss B. Hitch (Surrey)
Miss M. Hocken (Somerset)
Miss C. Hogg (Hants.)
Miss G. Homans (Warwicks.)
Miss M. Howes (London)
Miss V. Ibbotson (Yorks.)
Miss C. Jacot (Sussex)
Miss C. Johnson (Staffs.)
Miss H. Johnson (London)
Mrs. S. Johnston (Surrey)
Miss A. Jones (S. Wales)
Miss S. Kerr (Lancs.)
Miss M. Kerry (Yorks.)
Miss R. King (Sussex)
Miss I. Knowles (Herts.)
Miss D. Langford-Jones (Derbys.)
Miss C. Lewis (Warwicks.)
Miss K. Lewis (Glos.)
Miss R. Liefman (N. Wales)
Miss J. Lindley (Lancs.)
Miss I. Lipschitz (Beds.)
Miss J. Little (London)
Miss H. Loman (Middx.)
Miss C. Madden (Switzerland)
Miss J. Magnall (Kent)
Mr. D. Male (Essex)
Miss V. Maletic (Yugoslavia)
Miss C. Martin (Yorks.)
Miss P. Martyn (Yorks.)
Miss S. Manger (Berks.)
Miss McCormick (Warwicks.)
Mr. T. Michael (S. Wales)
Miss D. Moffett (Northants.)
Miss C. Morris (Ches.)
Miss B. Moss (Surrey)
Miss S. Muller (Middx.)

Miss M. Mumford (Kent)
Miss H. Meale (Warwicks.)
Miss S. O'Brien (Glos.)
Miss J. Oldfield (Ches.)
Miss N. Pavlychenko (Canada)
Mrs. W. Pike (Middx.)
Miss J. Pirt (Glos.)
Miss S. Rapoport (Israel)
Miss W. Roberts (Ches.)
Miss L. Hartley-Rolls (Lancs.)
Miss B. Rowbotham (Sussex)
Miss S. Russell (Yorks.)
Mr. E. Salt (Staffs.)
Miss R. Sandholm (U.S.A.)
Miss B. Sherlock (Northumberland)
Miss A. Sherman (Lancs.)
Miss B. Simpson (Beds.)
Miss E. Smith (Lancs.)
Miss S. Smith (Durham)
Miss B. Solomon (Staffs.)
Miss J. Spurgeon (Kent)
Miss D. Standring (Westmorland)
Miss S. Stanley (Canada)
Miss H. Stewart (Lancs.)
Miss R. Stimson (Lancs.)
Miss J. Stretton (Worcs.)
Mrs. C. Sumner (Lancs.)
Miss P. Thomas (London)
Miss E. Thomson (Scotland)
Miss E. Topping (Worcs.)
Miss E. Truelove (Derbys.)
Miss H. Tunnicliffe (Bristol)
Miss H. Van de Water (The N'lands)
Miss S. Varney (Yorks.)
Miss D. Walker (Canada)
Miss D. Walker (Yorks.)
Miss D. Walters (Staffs.)
Miss J. Ward (Hants.)
Miss H. Warren (Bristol)
Miss M. Weekes (Kent)
Miss J. Wertheim (Bristol)
Miss D. Weston-Waite (Suffolk)
Miss S. Wedger (Lancs.)
Miss B. Wilkinson (Bristol)
Miss J. Williams (Hereford)
Miss J. Wilhains (Worcs.)
Miss P. Wilson (Middx.)
Miss J. Wolfe (Oxon.)
Miss J. Wright (Cambs.)
Miss V. Young (Nine Is. N. Zealand)
Department of Speech and Drama, Natal University, Natal

Congratulations to the following:

*Graduates*

Mr. G. Bentham
Miss E. Howell
Miss J. Jeffries
Mrs. A. Maletic
Miss V. Maletic
Miss W. Maier
Mr. T. Michael
Miss K. Patrick
Miss S. Stanley
Mrs. C. Sumner
Miss M. Sutton
Miss M. Wilkins
Miss B. Williams
Miss P. Woodeson

*Master*

Miss Valerie Preston

## ANNUAL CONFERENCE, 1960

The 1960 Annual Conference will be held at the Art of Movement Centre, Addlestone, Surrey, from Friday, February 19th—Sunday, February 21st.

Further details will be circulated later.

## ELECTIONS TO GUILD COUNCIL, 1960

Members are reminded that nominations will shortly be needed.

PRODUCED BY WERNER STUDIOS, 40, HAZLEWELL ROAD, S.W.15
AND PRINTED IN GREAT BRITAIN BY SALTER & CO. (PRINTERS) LTD.